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THE COMING CONCERTS.

Heading the list of important concerts to come off in the next ten days, stands the New York Philharmonic, which gives its first concert of the 25th season, at Steinway's Hall, on Saturday evening next, November 17th. Mr. Bergmann will conduct the concert.

The last rehearsal will take place at the same place at 10 o'clock A. M. on the day of the concert.

On Sunday evening next the 12th Sunday Evening Concert will take place at Steinway Hall. On this occasion the whole of the Bateman Concert Company will appear, in addition to Theodore Thomas' orchestra. The same combination, last Sunday evening, crowded Steinway Hall to overflowing, with an audience numbering over three thousand people. We anticipate a similar result next Sunday evening, and would advise our friends to go early if they desire to secure a seat.

The second Monday Popular Concert will be given at the Academy of Music, Brooklyn, on the 19th inst., when the whole of the Bateman Concert Company will appear, and present a programme which will delight all classes.

The second Wednesday Evening Popular Concert will take place on the 21st, and will present the same splendid combination of artists, and a programme of a light and brilliant character. With such attraction as Parepa, Brignoli, Fortuna, Ferranti, Mills, Rosa, Hatton and the orchestra conducted by Theodore Thomas, the price of admission being only fifty cents, Steinway Hall should be crowded every night, and will be, we have no doubt.

A most important musical event will come off on the 24th inst., namely, the production of Beethoven's Ninth Symphony at Theodore Thomas' Symphony Soiree. This work has tried the souls of many conductors and the

executive abilities of orchestral and choral organizations, and as a general result has discomfited the entire party. It is a work of stupendous difficulty, but it is also a work of stupendous magnitude. Opinions differ as to its merits when compared with his other great symphonies the "C Minor," "Eroica," and "Pastorale"; but all authorities concur in the opinion that it is a work, gigantic in its proportions, and one which could only have sprung from the towering genius of a Beethoven.

Mr. Thomas purposes to bring to the performance of this work the most powerful combination that has ever been gathered together in this city. His orchestra will comprise all the available instrumental talent of the city, and will number from one hundred to one hundred and twenty-five performers. The choral strength will exceed two hundred picked and well trained voices, of which the Mendelssohn Union forms the nucleus.

He will cause as many rehearsals to be made as can possibly be arranged, regardless of the enormous cost they will entail upon him. It requires deep enthusiasm and unbounded pluck to stand up to such a work with the cost staring him in the face; but Mr. Thomas has an undaunted will, and takes the risk of from twenty-five hundred to three thousand dollars expenses as coolly as though the public had guaranteed the whole outlay. He was bound to give the 9th Symphony of Beethoven, and to use every exertion and his best intelligence to give it well, and trust to the lovers of fine music to give him their support in this grand undertaking.

We earnestly hope that he will meet with commensurate support. We hope that the profession will use all their influence to forward the cause in their several circles. Much can be done to insure a success, if such a course is pursued, and we trust that all will unite cordially in the good work to achieve so desirable a result. We hope the Press, too, will lend a helping hand, for the public is always ready to support a good enterprise if they are made to thoroughly understand it.

Max Maretzek will be here with his brilliant operatic company on the 26th, and will appear at Winter Garden. Of this important and glad event, we shall have more to say in our next. So much we can say, however, that his advent in New York will be hailed with unqualified delight by all classes.

At the French Theatre this evening Herold's beautiful opera of Zampa will be performed, with a strong cast and new scenery and appointments. It is many years since this opera was played here. Then its success was great, and its reproduction will be hailed with pleasure, and we are sure that it will again become a favorite.

THE BATEMAN CONCERTS.

The admirable company engaged by Mr. Bateman gave their closing matinee at Steinway Hall, on Saturday morning, to a large and delighted audience. We have so frequently noticed the excellence of the artists engaged that it would be but mere repetition to particularize their efforts. Parepa was in glorious voice, and sang with all that grace of manner and perfection of vocal finish which have won from all the acknowledgment of her supremacy as a concert singer. The other artists fully sustained their reputations, and the entire matinee was in all respects thoroughly enjoyable.

It is a source of sincere regret to all that these talented artists are compelled to leave us so soon. We had anticipated two weeks longer enjoyment, and are sadly disappointed at finding ourselves mistaken. But engagements contracted in advance had to be fulfilled, and Mr. Bateman is compelled to withdraw his company from New York, just as their merits had touched and thoroughly awakened the public interest and curiosity, and he had begun to reap the reward of his brilliant and costly enterprise. But as we cannot retain Parepa and her confreres, we commend them to our friends and readers throughout the country, as altogether the most complete and admirable concert troupe that has left New York in a dozen years, to delight with their talents and accomplishments, the multitudes of our music-loving people, scattered over the face of the country.

CARL WOLFSON'S BEETHOVEN MATINEES.

To undertake to interpret the whole range of Beethoven's pianoforte music requires steady nerves, much self-sustainment, and a devotion to the cause but rarely found in these degenerate days. The difficulty of interpreting Beethoven is not so much in mastering the mechanism of the music as in grasping the principal thought of the composer and following it in all its varied moods of passion, tenderness, fancy and sublimity. Considering the genius of the instrument, Beethoven's sonatas, &c., are not pianoforte music; in a thousand instances their forms are puerile, especially for the left hand, and although, at the period of their conception, they were, perhaps, sufficient for the capacities of the instrument as then developed, there is much of poverty and weakness in many of the details. Beethoven was so essentially an orchestral writer, it was impossible for him to dwarf his conceptions to the capacities of a box of rattling strings. Nearly all his subjects and their workings-out were conceived orchestrally, and their reduction to the compass of a contraction which admitted of neither color nor variety, belittled them sometimes to an almost childish simplicity. It is to

cover up these bald spots that the genius of the pianist is taxed, and not one in ten thousand is sufficiently imbued with the Beethoven spirit, or sufficiently intimate with his grand and thoughtful characteristics to sustain the thought in its integrity, or carry it on to the end without losing something of the dignity of the inspiration.

The technical difficulties of these sonatas are very great indeed. The forms of the passages are totally different from those adopted in modern pianism. Beethoven was too independent in his thought to study possibilities or impossibilities: so long as the notes corresponding to his thoughts were there, he was satisfied. He could play them. How others were to accomplish the feat was their business, not his.

To interpret Beethoven, the performer must have mastered all the old forms and their special difficulties; he must have a perfect digital equality, a mind broad and comprehensive, combined with passionate fervor, profound sentiment, varied imagination and dignity and grandeur, beside a perfect familiarity with every characteristic of the composer. In how many pianists do we find such a combination of qualities?

Mr. Carl Wolfsohn has made the piano music of Beethoven a special study, and, although he does not bring to its execution all the qualities we have enumerated, his diligence and devotion have enabled him to achieve an intelligent and appreciable interpretation, which, if not altogether satisfactory, is both agreeable and instructive. His enthusiasm is genuine, and his earnestness supplies some wants which would be glaring in a colder player. Of the three sonatas executed by Mr. Wolfsohn on this occasion (Nos. 7, 26 and 57), No. 26 was altogether the most satisfactory. In the "Marcia Funebre" there was a lack of weight and sustained grandeur, which mere power could not supply, and without which the solemn thought of the composition is not presented. The other movements were well phrased and developed, and executed with much precision and brilliance. In the "Sonata Appassionata," the Andante was one of those bold pieces which the pianist failed to render as intelligible as it ought to have been rendered on the piano, but which the color of orchestration alone could effectively and adequately interpret.

On the whole, the performance of Mr. Wolfsohn was very interesting; his execution was clear and generally precise, and his tempi were correct and well sustained. His touch is hardly sufficiently mobile for the expressive needs of the compositions, but he well sustained the reputation which preceded him, and sufficiently interested his hearers to induce them to be present at the remaining matinees of the series.

Mr. J. W. Pollack sang four German songs

in an acceptable manner. The attendance was quite large, far larger than we anticipated, and all present seemed both pleased and satisfied with the first reading of Mr. Wolfsohn.

THE MONDAY AND WEDNESDAY EVENING CONCERTS.

The series of concerts inaugurated by Messrs. Bateman and Harrison, are destined, we think, to be very popular, both with our citizens and the citizens of Brooklyn. It is intended that they shall be continued during the whole winter, as long indeed, as our musical season lasts, and they are designed to be entertainments not only of a popular and delightful character, but as exponents of the higher and more refined styles of music. The classical element is to be introduced, though sparingly, into each programme, and the best of the most popular music will in all cases be selected. These concerts will unquestionably educate the masses for the cheapness of the price of admission will assuredly attract thousands, who, from constantly listening to good music finely performed, will, of necessity, imbibe the aesthetic in art, unconsciously, but surely, until they become equal to the comprehension and enjoyment of the great symphonic form of writing, of which the philharmonic societies and the symphony soirees are the exponents. This desirable result will be arrived at by the pleasantest and most fascinating faith, and the ear will be educated through the medium of delicious tones, beguiling the listener to a knowledge acquired unknowingly and without labor.

These concerts will also afford opportunity for bringing forward the rising talent of the country, not only in the vocal and instrumental departments, but in the department of composition. Talent will have a free scope here, and will need no other recommendation to gain a hearing. The amount of talent immediately around us awaiting development is very large indeed, and we hail with satisfaction the establishment of a means through which the young aspirant may first feel the throb of the public pulse in approval or disapprobation of his or her efforts.

The success of the first Monday evening Concert was very remarkable, considering the immense attraction and the tremendous throng of people at the eleventh Sunday Concert the evening before, at Steinway Hall. The success was marked. Mrs. Abbott sang very charmingly, her voice filling melodiously the vast hall; Mr. Alfred H. Pease's brilliant duet on themes from "Crispino" was loudly applauded, and he played his piano solo very effectively. The trombone solo was a masterly performance; and the orchestra, under Theodore Thomas, played a selection from Beethoven and some popular arrangements in an admirable manner. Such concerts, at fifty cents ad-

mission, cannot fail to prove a popular and permanent success.

Last evening the first Wednesday popular concert took place at Steinway Hall, on which occasion the following artists appeared. Miss Kate McDonald, soprano, Mr. J. N. Pattison, pianist; Mr. Heindl, flutist, and Mr. Colby at the piano, with Theodore Thomas and his orchestra.

HARTZ'S NEW WONDER AT DODWORTH HALL.

Hartz is certainly one of the most wonderful men of the present day. He came among us in the most modest manner, and commenced as modestly as he came. But every week he produced some new wonder of magic, some new elegant deception, until his visitors bruited his reputation abroad, and the public became excited, flocked to see him, and Dodworth Hall was and is crowded every night.

His last wonder, however, overshadows all his previous efforts in that line, and defies all scrutiny to detect the means by which it is accomplished. It is neither more nor less than a floating head—the head, indeed, of his own brother, which laughs and talks, having left its body in some convenient spot for rejoining after the performance. There is the head—we see it and hear it—but the body certainly is not there. Where it is we cannot imagine, for the whole affair is to us utterly incomprehensible. Our wonder is but the echo of all who have witnessed this wonderful trick, and go away astonished and confounded. It is, truly, so extraordinary that every one should see it. It is the master piece of all the jugglery that we have ever seen.

DR. CARLOS' LECTURE ON THE FRENCH LANGUAGE.—This eminent Professor repeated his lecture on the origin of the French language, its importance, and the best means of acquiring it rapidly, which he delivered with so much success at the Historical Society room, at Clinton Hall, on Wednesday evening the 14th inst. The Doctor was listened to with deep attention by a very large audience. He gave a succinct and interesting account of the origin of the French language, traced the remarkable similarity between that language and the English, in at least one half of the words used in both languages, and gave a clear account of his system of instruction, by which pupils, singly or in classes, can learn to converse fluently in French, after a course of study of three months, or one hundred lessons.

Dr. Carlos' explanation seemed to give universal satisfaction, and he was frequently and loudly applauded. His system is purely inductive; unencumbered by rules which can only be applied at a late date, fluency in speaking comes almost by intuition, and the scholar finds himself deeply interested in the progress